SPECIAL THANKS TO THE ARTS INTERN-SHIP OFFICE & MR. HARRY SAMUEL

IN INTRODUCTION

THIS PROJECT INVOLVED A SURVEY OF RECENT LITERATURE CONCERNING "THE COMMONS" & "COMMONING" WITH AN EMphasis ON HOW THEY ARE RESPONDED TO BY, BUT MORE IMPORTANTLY, ENGENDER AESTHETIC FORMS. THIS WILL SERVE AS PART OF THE THEORETICAL UNDER- PINNING FOR A YET-TO-BE-REALIZED DIGITAL PROJECT THAT WILL EXIST AS A HUB FOR THE DISCUSSION AND CIRCULATION OF RESOURCES RELATED TO AND TECHNIQUES OF COMMONING.

IN CONCLUSION

Commons, a word which western practice has confounded as it concerns a redistribution of the sensible in a way that can enable kernels of alternative social futures in the present - that is, it sees a future of the commons as immanent to the present and as the presentization of the sensus. This may take shape as an encounter with objects, plants, animals, or other non-human actants, or it may take shape as an unrolling of the art institution's mediation of encounters between people, among other things. It is always contingent and ephemeral, sustaining temporary bonds that intensify our already non-sovereign relations to one another and our material world.

FUTURE DIRECTIONS

Future research in commoning should be directed toward answering:

What are the material requirements for the construction of a "commons-based" economy enabling us to resist dependence on wage labor and subordination to a capitalist relation of exchange?

What would be the "transformational structure" of living in common? What are the affective and emotional dimensions of living in common, and how can we make sense of them?

How can commoning undo or extend humanism and epistemologies (new materialisms like Jane Bennett)?

WORKS CITED


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